

No. 2881

CORCORAN GALLERY OF ART FILES.

WRITER.

Reuling Jr. Geo.
Residence Balt.

Date April 7, 1883.

Rec'd " 9 "

Ack'd " 9 "

Answered

SUBJECT.

Offers two paintings
for sale

(declined)

✓

Say: Com decline his proposition
and I am instructed to advise you the
paintings are held subject to his
order.

Recd. McKie
April 9.

2881
Baltimore, 79 W. Monum.
St.
April 7. 83.

To The Committee on
Paintings, Corcoran Gallery.

Gentlemen:

I have taken the
liberty of placing before
you two paintings, which
I consider such characteristic
specimens of their respective
schools, that they might ~~form~~ form
valuable representatives in
your Gallery.

The one by Professor Carl
Raupp of the Royal Academy
at Munich represents the
arrival of the postman
at an island in the Chiem-
lake

in the Bavarian mountains
and it is in Raupp's best style of
technic & colouring, not to
speak of the strong individual-
ity of the various figures
around the exquisitely drawn
boatman. Raupp's paintings
are now found in the National
Galleries of Berlin, the Galleries
of Frankfurt on the Main, at
Dresden & Darmstadt and in
Nuremberg & Munich. He is
the teacher of Fritz Kaulbach
the now famous figure-painter
etc. The painting was sent
by Raupp at my solicitation
for the purpose of having him
represented at the Corcoran
Galleries and was put by him
at two thousand dollars.
I now offer it to the gentlemen

of the Committee for Twelve hundred Dollars, for the purpose of inducing its acceptance, the price being certainly several hundred Dollars below its value. -

The second painting, "a temperance lesson," by Leignac is such an exquisite interior of this justly celebrated painter of family scenes of the normandy-peasants, and the subject itself such a strong and tender appeal in a cause which greatly agitates at present the social laws of this country

that I took the liberty
of sending it to your
Committee for your approval.
Its price is eight hundred
Dollars.

Very Respectfully
Geo Reulingmd

No. 2882

CORCORAN GALLERY OF ART FILES.

WRITER.

Colburn R.

Residence

Date April 11. 1883

Rec'd

Answered

SUBJECT.

Order for portrait, the
property of Mrs Colburn.

✓

Mrs. Robinson Colburn

Wednesday

No. 1351 Courtenay St.

Mr. MacLeod
will please
deliver to the bearer
the portrait which
Mrs. Colburn has
at the Cornsman
Art Gallery and
oblige, Respectfully,

P. Colburn
Apr. 11/83

Recd
Apr. 11

No. 2883

CORCORAN GALLERY OF ART FILES.

WRITER.

Kann Montz

Residence 2283. Third Ave: N. Y.

Date Feb: 27. 1883.

Rec'd

Answered April 11. 1883.

SUBJECT.

Offers a painting for sale.

✓

Grand April 11

New York Feb 27th 1853

W. Corcoran Esq

Washington D.C.

Acted I Graferum
Mentaf.

Heart's

I was advised to address myself to you. For to understand fully the offer I have to make, I will state the history of a picture in brief. My brother Alexander Kahn was an artist, when he for the first time during the late war, came from the battle field to Washington, and visited the Capitol, he conceived the idea, that a picture, representing the greatest event in the history of the country, ought to adorn the walls of that edifice. After he had his discharge, he made a cartoon drawing, and exhibited it in the Capitol where the Committee on Library and Arts.

gave him the order, to paint a large picture after the design, for the march room of the Senat. Upon this promise he went to Europe and with the assistance of Prof. Guenther of Heimar, he executed it. After an absence of 3 years, he returned with the picture, but in the meantime, politics had changed considerably, Gen. Grant was President, another Committee on Library & Arts was in office, and the promises of a former Committee were worth nothing, and as he saw no chance, to sell it to Congress, he did not offer it. Through grief, he got cancer of the stomach and died. Since his death I exhibited the picture at the Cooper Institute, but as all pictures there, were presented Mr Cooper will not buy it. I thought, it will become more valuable in time, and therefore made as yet no exertion to sell it, but now I have great misfortune, and if you will buy it I will be satis-

with what it is worth to you.
I enclose a small photograph and key. Hoping soon to hear from you

I am

most respectfully &c
Moritz Mann
2283 Third Ave.

Answer that his letter was referred to the Committee on W. of A. They cannot undertake to buy any painting without opportunity to inspect it; but from the photo they do not care that the one in question is one which they would feel justified in purchasing for the gallery

DESCRIPTION

OF

"ERA OF EMANCIPATION,"

A MONUMENTAL OIL PAINTING, of (12x15) 180 Square Feet.

Composed and Delineated

BY

ALEXANDER KANN,

AND PAINTED

With Assistance of O. GÜNTHER.

PUBLISHED IN OLEOGRAPHY,

23 x 29 INCHES,

BY

Kann's Oleographic Company,

P. O. STATION F,

NEW YORK.

Era of Emancipation.

"There is a law above all the enactments of human codes, the same throughout the world, the same in all times;—unchangeable and eternal, it is handled by the Genius of Justice,—it is the law, written by the finger of God."

BIRROUGHS.

IN order to condense in a single tableau the greatest period of this century, and the most important American reform, the artist avails himself of the allegorical composition of a High Tribunal. At this judicial Bar, decisive sentence is being passed on the question of Slavery. The contestants are, first, American Liberty, as prosecuting Attorney, on the one side, and second, the Opponent of Freedom, on the other. The latter character, the disturbing cause, and the invoker of litigation in this contest, is represented by the artist in a noble and haughty figure, a superb youth in the warlike costume of the old Roman Republic, standing ready to draw his sword in defence of the rights and property which he has inherited. He recalls to the eye one of those proud heroes of antiquity, rulers by warrant of might and courage, whose government made slaves of their prisoners of war, and so introduced this institution into republics. His foot rests on the neck of a negro bondsman. Facing him, and planted at the right of the Tribunal, is Liberty, gracefully clothed in the national colors, and surrounded by rejoicing Young America and freedmen.

The High Arbitrator, before whom these opposing parties present their claims, is Columbia, the representative Genius of the American nation; throned aloft in the centre of the scene, she sits as Supreme Judge, while on her left and right respectively, are Hope and Justice, Associate Judges.

The principal characters of this great suit, being thus conspicuously distributed, the artist has proceeded to surround them with accessories, which carry out the particulars of the allegory. The youthful warrior who so stoutly sets his face against Liberty, proves by the very resemblance of his type and countenance, that he is her brother, of her family, though for the present opposed and estranged. As he forces with his foot a male slave to the ground, the negro mother pleading for the liberation of her beloved, stretches out her shackled arms, with a gesture of agony, over the head of their little child. The infant, reared among the habits of bond-

age, has been innocently playing with the cruel lash, and now looks up at Liberty with distrust and alarm, being unprepared to appreciate the boon of freedom.

A negro youth, of more mature years, however, presents himself as a voluntary assistant to Liberty, and helps her to hold the tablet of Law, upon which, as the code of Sinai upon its slab of stone, is engraved the Emancipation Proclamation.

Liberty, armed on her left hand with the great decree, supports with the right a flowing banner, the stars and stripes of the Republic, like a prosecuting Attorney, fortified with all the documents of evidence, and all the authority of power. Attended by grateful freedmen, and by cheering Young America, Liberty, with an attitude of firmness and majesty, demands from the Tribunal the recognition of the Proclamation.

Columbia, from the height of her Seat of Justice, looks towards the haughty Contestant, while at her feet, the American Eagle awaits the verdict, with partially expanded wings, ready to carry the glorious decision around the globe with the speed of an arrow.

Columbia is attended not only by her Associate Judges, Justice and Hope, but also by Peace, a young maiden richly clothed in a gold-embroidered dress, with a rose scarf, who, sitting on the steps of the throne, offers the palm branch and olive to the warrior.

As Hope, clothed in green, sits at the side of Columbia, and presents the hard case of the Slave, she points with her right hand to the date of the Declaration of Independence, (July 4th, 1776,) on our national shield, as if calling attention to the inconsistency of Slavery with that clause in the Declaration asserting "*all men to be free and equal.*"

A document of equal practical importance is the 15th Constitutional Amendment, ratified March 30th, 1870, which casts its weight into the balance of Justice.

This Power, Justice, whom the ancients depicted with a sword and with bandaged eyes, is here represented as becomes a higher form of civilization, clear-sighted and unarmed, except with her scales. Ready to recognize the rights of all, without distinction of race or nationality, she lifts her eyes to invoke Heaven towards an impartial decision, while she casts into her balance the amended Constitution against the shackles of slavery; the light scroll, fraught with the rights of millions, instantly outweighs the grosser iron. Thus supported, Columbia, "with malice towards none, with charity for all," points to Justice, while she announces

to the Slaveholder the decision of her Tribunal, in accordance with the arbitrament of the balance.

As the warlike contestant receives the verdict, the Muse of History behind him, in the figure of the antique Clio, records in the book of Nations the commanding event in the history of the Republic.

In meditating on the culmination of so many struggles, there is brought before our mental eyes the memory of those fathers of our history, who wrought into shape our grand code of freedom. With a similar thought, the artist has placed before our vision, a group of those great defenders of progress and freedom, whose careers have now ceased after a life-long devotion to the cause. In an apparition, which is disclosed above the throne of Columbia, the Father of his Country confers a laurel-wreath on the devoted head of Lincoln, who points towards the tablet of the decree, which he has sealed with his blood. Around them, are recognized the faces of Franklin, Jefferson, Jackson, Patrick Henry, Hancock, Henry Clay, Scott, Daniel Webster, the two Adams's, Van Buren, Madison, and others.

The throne of Columbia is elevated in a boundless plain, swept on either side by the encircling arms of the ocean. The arch above her head is supported by the monumental figures of an American Indian and a Squaw, the lifeless effigies of a race once the living pillars of human population in this land; bereft of their power, the artist uses them merely as ornamental images, and as the Caryatides of the arcade, representing them in stone which crumbles under the march of time, as the Indian diminishes under the progress of civilization. The distant prospect to the right of the picture shows a view of the Capitol, as the dome and central point in our advance in science, art and government; the church, and the tall chimneys of factories are seen around it, while a group of slaves point to the victorious army, under the leadership of Grant, returning to the Capitol after their successful struggle for human freedom.

As the church shows our moral growth, the shipping the unbounded extension of our commerce, and the factories our advance in industry, so the growing grain in the foreground, and (on the left) tobacco, fruits and the cotton bale, indicate the bounty of our soil, while as a reminiscence of the youth of our nation, there is seen behind the shouting figures of the Yankee boys, the Old House at Lexington, the birth-place of our national existence.



ERA OF EMANCIPATION.

Composed and Delineated by ALEXANDER KANN,

AND

Painted with the Assistance of OTTO GÜNTHER.

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No. 2884

CORCORAN GALLERY OF ART FILES.

WRITER.

Reuling Dr G.

Residence

Date

April 11. 1883

Rec'd

" 12 "

Ack'd

Answered

SUBJECT.

Order for his box
of paintings.

✓

Rec'd Apr. 12

April 11. 83.

Mr McLead will please
let bearer have the box of
paintings belonging to me,
and oblige

J. G. Henning

No. 2885-

CORCORAN GALLERY OF ART FILES.

WRITER.

Searcy E. F.

Residence Tuscaloosa

Date April 10, 1883,

Rec'd " 13 "

Ack'g'd " 13 "

Answered

SUBJECT.

Asks to have two Photos
sent to Miss Conklin.

✓

Received
ack'd Apr 13.

Inscalosa April 10th 1883

Mr MacLeod.

Dear Sir,

I received the pictures you sent, and was pleased with them.

I would like to order the same to be sent to the address given below.

I will enclose a Post Office order for two dollars.

Please send "Fontainebleau" and "Vestal Tuccia" (single figure) each 75 cts, and "Charlotte Corday" 50 cts.

Direct the package to,

Miss Annie E. Conklin.

New Britain,

Connecticut.

Gorham, Me. E. V. Searcy.

No. 2886

CORCORAN GALLERY OF ART FILES.

WRITER.

Greer Edward,

Residence N. Y.

Date April 12. 1883

Rec'd April 13 "

Ack'g'd " 13 "

Answered

SUBJECT.

Sends some photos of
works of art secured in Japan.

✓

IMPORTER
OF
FINE
ANCIENT AND MODERN
ORIENTAL
WORKS OF ART.

*Recd
Jacked
Apr 13*

EDWARD GREEY,
20 EAST 17th STREET,
BETWEEN UNION SQUARE AND FIFTH AVENUE,
NEW YORK.

April 12th 1883



AUTHOR OF
"THE GOLDEN LOTUS."
—
"YOUNG AMERICANS
IN JAPAN."
—
"THE WONDERFUL CITY
OF TOKIO."
ETC.
AND ONE OF THE
TRANSLATORS OF
THE JAPANESE ROMANCE
"THE LOYAL RONINS."

*The Curator
Corcoran Art Museum
Washington D.C.*

*Dear Sir,
With this I send
you photographs of some of
the most important works of
art I secured in Japan last
Fall. I should be pleased to
show them to you or to any
any of your friends who may
be visiting the city and am*

*Yours truly
Edward Greey*

No. 2887

CORCORAN GALLERY OF ART FILES.

WRITER.

Ford A. C.

Residence N. Y.

Date April 13. 1883

Rec'd " 14 "

Ack'g'd

Answered

SUBJECT.

Has requested friends to
remove his paintings.

✓

Recd.
Apr 11/83

726 Broadway New York
April 13th 1883

Wm McClell Esq

Dear Sir

I have requested
my friends at 1808 St to
remove my painting from your
gallery as it has been exhibited
the allotted time - I had a hope
that a sale might be made of
it - I am busy in making a
series of etchings of the Cal-
ifornia Missions and am succeeding beyond
my expectations - We may be in
Washington a short time this spring
and if so will call & see you

Thanking you for all the kind-
ness shown me I remain

yours truly
L. G. 'Ord

No. 2888

CORCORAN GALLERY OF ART FILES.

WRITER.

Hennie W.

Residence Dresden

Date Moch 31. Apl 6. 1883,

Rec'd. Apl 16. 24.

Answered

SUBJECT.

Asks to have his
boxes sent to Mannich.

✓

Kötchenbrunn near Dresden ¹²⁸⁸⁸
April 6th 1883

Recd Apr 21
Dr. Mr. Lead, curator of
the Concord gallery of fine art
Washington D. C.

My dear friend

As soon as I received your
letter to Major Curtis accompanied
since the arrival of two boxes
with pictures from Prof Agassiz
I wrote you by registered letter
to forward them without delay
to Herr Hofrath Hauptmann
Munich, Bavaria, my
son in law for the interna-
tional exhibition of fine arts
in Munich. For safety's sake I
repeat this request.

My kindest regards to Mr.
Concord and all other kind friends
Yours most truly

W. Heine.

Forwarded.
by Col. Carter.
Apr. 21. 83.

Recd Apr. 16
Dr. Ackl. 28

2888
Kistshuboda near
Svevden. March 31 1883

Major Wm. Max. Lead.
Curator of the Corcoran
Gallery of Art
Washington D. C.

Dear Sir

Major Curtis said me your
letter of March 14th 1883
reporting the arrival of
two boxes with pictures
for Prof Agassiz.

Please send them both
without delay to:

Herr Hofrath Hans Stange
23 Kanal StraÙe.

Munich

and oblige. Bavarian
Yours most truly

W. H. H. H.
Please let me know what
expenses you have had. W. H. H.

No. 2889

CORCORAN GALLERY OF ART FILES.

WRITER.

Williams Annie

Residence Baltimore Md.

Date April 16. 1883.

Rec'd " 17 "

Ack'g'd " 19 "

Answered

SUBJECT.

Has ordered that a
portrait of Dante by Miss
Williams be sent to the
Gallery.

✓

*Recd April 14
" 192*

Baltimore Apr 16/83.
2889



Mr Macdard,
Curator of Corcoran Gallery.
Washington.

Dear Sir,

I have ordered
to be sent to your address,
by Messrs Phelps Bros.
N. Y., a box, containing the
portrait of Dante, by Miss
Williams, of Rome, which
has been so long mislaid.

Enclosed at last found.

According to Miss Williams
directions I have ordered
the 4 passage to be paid
on delivery. Would you be
kind enough to advise me
of the arrival of the box
when it reaches you,
I oblige, Yrs most truly
Anna Williams.

Address,

Mrs Langdon Williams.

No 74 Cathedral St.

Baltimore. Md.